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ABSTRACT

This draft curriculum guide provides curriculum materials that are organized into behavioral objectives with a scope and sequence. Divided by grade and levels, each section includes level objectives and suggested activities. To be covered in grades 10-12 are 5 levels of musical content. They are: 1) why man creates and how he perceives; 2) the Rennaissance, Baroque, Neo-Classic periods, and Humanism; 3) a Capella choir; 4) senior high band; 5) a combination of skills learned in all previous music courses. A related document is SO 006 106. (OPH)

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Secondary Schools

CURRICULUM

GUIDE

SP006 107

Cranston School Department
Cranston, Rhode Island
1972

MUSIC

Grades 10-12 **Levels 7-11**

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Secondary School

CURRICULUM GUIDE

DRAFT COPY

Prepared By

a curriculum writing team

of secondary teachers

Project PACESETTER

Title III, E. S. E. A., 1965

Cranston School Department

845 Park Avenue

Cranston, R.I. 02910

1972

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PREFACE

The following levels consist of instructional objectives and activities for each course of study within every curriculum area. These materials were produced by a staff of teachers working on curriculum teams for Project PACESETTER. They are, therefore, the product of the experience of the professionals who will put them to use.

This curriculum guide provides each teacher with curriculum materials organized into behavioral objectives with a scope and sequence. The guide is intended to encourage feedback so that a fully classroom tested curriculum will eventually result from the participation and suggestions of all teachers in the secondary schools of Cranston.

OBJECTIVES IN TERMS OF LEARNING VARIABLES

Bloom and his collegues devised a taxonomy of educational objectives designed to classify the behavior of students in three domains as a result of having participated in a series of instructional experiences. The three domains are the cognitive (intellectual), the affective (emotional), and the psychomotor (physical). Within each of these domains there is a hierarchy which denotes increasing complexity of learning which is shown below.

Cognitive	Affective	Psychomotor
knowledge	receiving	frequency
comprehension	responding	energy
application	valuing	duration
analysis	organization	
synthesis	characterization	
evaluation		

The objectives which appear in these Curriculum guides have been stated in behavioral or performance terms. In addition to the general technique of the behavioral statement, the authors were careful to differentiate the levels at which given behaviors could be expected of the student. Thus, in the cognitive domain, a student's performance in the display of knowledge of a concept is less complex than the student's performance when he applies the concept in a given situation. Similarly, in the affective domain, a response to a situation is not as complex as the display of a value toward a given situation.

In initial classroom trials of this curriculum teachers will evaluate the appropriateness of the objectives and make recommendations for revising, deleting, or adding to the objectives or activities.

LEVELS, OBJECTIVES, AND ACTIVITIES

The curriculum guides provided here are organized into behavioral objectives which generally include two major components. The first is the objective statement which specifies the behavioral variable--the intended behavior of the students as a result of having participated in a set of instructional experiences, the content or topic and the evaluative criterion which is sometimes implicit in the behavioral objective. Curriculum writers have made every effort to classify the intended behaviors in keeping with the work of Bloom and others. The objectives, then, are stated in terms of specific behaviors which range from the simple, such as memorizing or translating, to the most complex, such as synthesizing or evaluating. The second major component is comprised of activities which outline what the student should do to attain the objective. These activities are suggested and should be added to, deleted, or modified by the teacher according to the needs and characteristics of individual students and the teacher's own experience and knowledge.

It is important to note here that the objectives serve the purpose of helping each teacher select appropriate learning experiences, communicate to others what is expected, and provide both student and teacher with a standard for evaluating progress. Objectives should not be seen as limiting teacher innovation or what the student is expected to know.

Each of the curriculum areas is divided into major topics or "Levels." Each level begins with a level objective which is followed by numbered objectives subordinate to it. Suggested activities follow each of these specific objectives and are numbered consecutively throughout the level.

EVALUATIVE CRITERIA

Many of the evaluative statements included in the behavioral objectives are teacher oriented; final decisions on evaluation have traditionally been the prerogative of the teacher. As we move toward continuous progress and, eventually, individualized instruction, it is hoped that the evaluation component increasingly becomes the shared responsibility of both teacher and student.

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MUSIC

Grades 10-12

Title	Level*	Suggested Grade
Humanities: History of Art and Music	MUS 7	10-12
Humanities	MUS 8	10-12
Humanities	MUS 9	10-12
Band	MUS 10	10-12
A Capella Choir Chorus	MUS 11	10-12

* pages are numbered within levels only

LEVEL OBJECTIVE

THE STUDENT WILL INCREASE HIS COMPREHENSION OF THE HISTORY OF ART AND MUSIC BY PERFORMING THE FOLLOWING SUGGESTED ACTIVITIES AS MEASURED BY TEACHER AND SELF OBSERVATION.

I. Why Man Creates and How We Perceive.....

Objective #1: The student will increase his knowledge on Why Man Creates and How We Perceive It by performing the following suggested activities as measured by teacher-made tests and/or observation.

Activities:

1. Recognize the major periods through the Artist's use of the basic elements of form, line, texture, color, space.

2. Relate the art forms to the social conditions and trends in religious, philosophic, and political thinking that foster them.

3. Recognize the major artists in the visual, musical, and literary arts.

Objective #2: The student will increase knowledge of the Physical Materials of sound (pitch, intensity, timbre, and duration) through a teacher demonstration and discussion of the measurable characteristics (frequency, amplitude, form, duration) of sound waves, page 45, "Discovering Music McKinney and Anderson."

Objective #3: The student will apply the elements of pitch inherent in melody by rearranging a given set of notes (pitch) in different ways to create new melodies.

Objective #4: The student will synthesize element of rhythm by changing rhythm values in a given melody to create new melodies.

Objective #5: The student will apply harmonic element in music by playing to a given melody with 2 or 3 different harmonic progressions as accompaniment.

Objective #6: The student will increase comprehension of the element of timbre by listening to same melody played on a violin, a

clarinet, a trumpet, and oboe and discussing expressive quality of each.

Objective #7: The student will understand texture in music through listening to a recording or toccatta and fugue in D minor played by a pipe organ.

Activities:

4. Listen to recording of the Bach Toccatta and fugue in D minor played by a pipe organ, the Philadelphia Orchestra and the Moog Synthesizer and discuss the expressive quality of each recording, and determine what factors are responsible in each case.

5. Investigate the sonata allegro form by following line score while listening to a recording of the first movement of the Mosart Symphony Number 40 in G minor.

Objective #8: The student will comprehend the meaning of Exposition, Development, and Recapitualtion in relation to the Sonata Allegro form through repeated listening to the two main themes of the G minor Symphony and discovery of how the themes are used in the development of the 1st movement.

Objective #9: The student will know the principle of theme and variations form through study (repeated listening) to the Second Movement of Haydn Symphony No. 94 and discussion of techniques used to create variations.

Objective #10: The student will comprehend motive and follow the motive through a piece by listening to the first movement of Beethoven Symphony No. 5.

Activities:

6. Follow a longer theme and its repetitions by listening to the first movement of Schubert Symphony No. 8.

7. Identify and follow two melodies (first theme and 2nd theme) by listening to first movement of Schubert Symphony No. 8 while following line score (opaque projector).

8. Recognize sound resources of a symphony orchestra through study (listening) to a recording of Benjamin Brittens "Young Person Guide to the Orchestra" while following list of variations of pages 76 and 77 of Discovering Music.

9. Appreciate the importance of the individual instrumental sounds by listening to Ravel's "Bolero" while following outline on page 78 of Discovering Music.

10. Identify rhythms (meters) of Gavotte, Bourree, and Gigue of the Bach Suite in D major.

11. Identify the rhythm pattern of the third movement of Haydn Symphony No. 102.

Objective #11: The student will understand modes used in ancient music, Music through the Centuries, Rossi and Rafferty.

Objective #12: The student will increase aural knowledge of the modes used in ancient music by playing modes written on page 9 of Music through the Centuries on the piano keyboard.

Objective #13: The student will comprehend beginnings of written musical notation by reading about neumes on page 13, Music through the Centuries.

Objective #14: The student will display knowledge of early neumes through the study of illuminated Manuscripts on pages 6, 8-14, and 15, Music through the Centuries.

Objective #15: The student will increase knowledge about the two instruments used in Ancient Greece, The Aulos and the Kithera.

Objective #16: The student will know why our earliest music was confined primarily to religious music by reading page 7, Music through the Centuries, of world conditions at that time.

Activities:

12. Discuss usage of modes used in plain-song.

13. Explain the meaning of term Monophonic as definition of Plain-song.

14. Discuss the source and meaning of Gregorian chant, page 8, Music through the Centuries.

15. Learn the source and value of present method of note reading (Solmization) by reading page 12, Music through the Centuries.

Objective #17: The student will comprehend the basis for present treble and bass clefs through a demonstration by the teacher of how the Great Staff developed.

Objective #18: The student will comprehend unique position of music as part of quadrivium during the Middle Ages through a study of pages 16-18, Music through the Centuries.

Objective #19: The student will increase knowledge of the earliest preserved secular music (Goliard Songs, 11th & 12th cent.) through study of page 17, Music through the Centuries.

Objective #20: The student will comprehend the importance of traveling musicians of the Middle Ages (Jongleurs, Troubadour, Trouveres, and Minnesingers) through study of pages 18-22, Music through the Centuries.

Activity:

16. Expreience music of Middle Ages by listening to record Music Through Ages, Vol. 1.

Objective #21: The student will increase knowledge beginnings of Instrumental Music during 13th century and the instruments used at that time by reading pages 22-23, Music through the Centuries.

Objective #22: The student will comprehend Secular Polyphony through study of page 24, Music through the Centuries.

Objective #23: The student will increase knowledge of Canon (form) by listening to "Sumer is Icument In."

Activity:

17. Listen to the earliest preserved secular music ("Sumer is Icumen In").

Objective #24: The student will increase knowledge of Medieval Manuscript by study of picture on page 27, Music through the Centuries.

Objective #25: The student will increase knowledge of the development of oranum song by a study of page 302, Exploring Music, while listening to recording of "Benedicamus Domino." Record 12 Size B bands 4A-4B Exploring Music.

Objective #26: The student will respond positively to the visual quality of the language by identifying prose and poetic forms from mock-ups of paragraphs, stangaic verse, and free verse.

Objective #27: The student will comprehend the general association between sound and meaning of words by listening to foreign words and seeking an appropriate meaning to fit the way they sound.

Objective #28: The student will increase knowledge of the phonetic intensive-sl-by making a list of words containing -sl- and seeking a correlation of meaning among the words.

Objective #29: The student will increase knowledge of the phonetic intensive-sl- by making a list of words containing -gl- and seeking a correlation of meaning among the words.

Objective #30: The student will increase knowledge of the phonetic intensive-i- by making a list of words containing -i- and seeking a correlation of meaning among the words.

Objective #31: The student will increase knowledge of the phonetic intensive -fl- by making a list of words containing -fl- and seeking a correlation of meaning among the words.

Objective #32: The student will increase knowledge of the phonetic intensive -o- by making a list of words containing -o- and seeking a correlation of meaning among the words.

Objective #33: The student will comprehend the correlation between rhythm and meaning by listening to a selection from Pope's Essay on Criticism and relating the fluidity of the lines to the meaning.

Objective #34: The student will analyze the concept of plot development in literature to theme development in music by comparing the development of major and minor plots in Julius Caesar and Romeo and Juliet with theme development in the Sonata Allegro form of Beethoven's Symphony #5.

Objective #35: The student will increase knowledge of the concept Platonic dualism (the real and the ideal) by listening to the teacher narrate Plat's Allegory of the Cave.

Objective #36: The student will analyze the Greek concept of the ideal to order and balance in sculpture and architecture by viewing slides of Greek edifices and sculpture.

Activities:

18. Increase awareness of the order and balance of form and meaning in Greek poetry by reading selections of odes, elegies, and epics.

19. Identify the two stages of Roman Literature (the Imitative Period and the Golden Age) by listening to a lecture by the teacher.

Objective #37: The student will analyze the similarities of Greek and Early Roman Literature by comparing examples of lyric and elegaic poetry from each.

Objective #38: The student will analyze Horace's statement "Captive Greece took captive her rude conqueror" by comparing selections of early Roman and Greek literature, sculpture, and architecture.

Activity:

20. Explain the change in Roman life style from the imitative to the Golden Age by listening to a lecture concerning the schools (elimination of rhetoric and physical training) and entertainment ("Bread and Circuses").

Objective #39: The student will comprehend the effect of the carpe diem philosophy on literature by reading selections of poetry by Roman satrists (particularly martialis).

Activities:

21. Explore the possibilities of the carpe diem philosophy of the Golden Age of Rome by discussing.

22. Study the form of objects by observation.

Objective #40: The student will comprehend form through discussion conducted by the teacher.

Activities:

23. Learn that form includes content as well as shape by discussion.

24. Describe form by naming, classifying and identifying the object through discussion.

Objective #41: The student will analyze form by pointing out aesthetic features of the object such as line, color, texture, shape by discussion.

Objective #42: The student will evaluate form by stating an opinion of the object by discussion.

Objective #43: The student will increase knowledge on discussing with the teacher the principle of similarities.

Activities:

25. Make visual groupings through the analogy of the football field.

26. Make size groupings by discussion and viewing slides.

27. Group color and values by discussion and viewing slides.

28. Make ground-figure separations by discussion and viewing slides.

29. Group according to similarities of directions by discussion and viewing slides.

30. Group by the repetition of shapes by discussion and viewing slides.

31. Explain ghe meaning of the word isimorphism by viewing an abstract color film and choosing the most appropriate piece of music to play with it.

32. Define the element of line by making a composition of lines, and submitting the work for class discussion.

33. Define the element of color by making a composition of colored shapes and submitting the work for class discussion.

34. Demonstrate the element of texture by making a composition using various textures and submitting the work of class discussion.

35. Demonstrate linear perspective by constructing a "railroad track" from one side of the room to the other.

36. Explain atmospheric perspective by viewing photographs of landscapes and discussing what he sees.

37. Indicate color perspective by choosing other students with varied colored clothes and placing them in positions to achieve depth, and be viewing slides.

Objective #44: The student will increase knowledge of Renaissance perspective by looking at their surroundings through a picture frame.

Objective #45: The student will increase knowledge of the unconcern of some 20th Century Painters for perspective by viewing slides.

Objective #46: The student will comprehend an awareness of construction of a string sculpture in an empty room.

Objective #47: The student will comprehend an awareness of flat shape by cutting out of black construction paper life-sized figures and grouping them on the wall.

Objective #48: The student will demonstrate application of "A whole is more than the sum of its parts" by constructing a design of colored shapes and comparing it with other compositions made up of the same colored shapes.

Objective #49: The student will comprehend the Gestalt Theory that "the whole is more than the sum of the parts" to works of art by viewing slides of the Last Supper by Grotto, one by Da Vinci and one by Salvatore Dali.

Activity:

38. Explain the reasons why man creates through viewing the film,Why Man Creates, and through class discussion.

Objective #50: The student will respond positively to the historical developments through viewing the film "Classical Greece."

Objective #51: The student will increase knowledge of the historical periods of architecture by referring to pages 49 and 50 in the Story of Art.

Objective #52: The student will increase knowledge of the basic characteristics of the Doric Order by referring to page 39 of the Graphic Histroy of Architecture.

Objective #53: The student will increase knowledge of the basic characteristics of the Ionic order by referring to page 39 of the Graphic History of Architecture.

Objective #54: The student will increase knowledge of public buildings such as Jefferson and Lincoln Memorials, banks, Manning Chapel, etc. to the Greek Temples, viewing slides.

Objective #55: The student will increase knowledge of the basic characteristics of the Corinthian Order by referring to page 39 of the Graphic Histroy of Architecture.

Objective #56: The student will comprehend the basic problems of architecture (enclosure of space and penetration of walls) by a demonstration and discussion of the Greek

use of the post and beam.

Objective #57: The student will comprehend the building methods of the Greeks by summarizing page 35 of Graphic History of Architecture.

Objective #58: The student will comprehend the idea of Greek order, balance, and refinement by viewing the film strip "Parthenon" and summarizing in class discussion.

Activities:

39. Explain the Temple as the dominant architectural development by observing slides and viewing the film strip "Parthenon," and reading pages 55-57, Story of Art.

40. Describe the close relationship between sculpture and architecture by viewing the film strip "Parthenon."

41. Compare the Acropolis to modern city planning in the total concept by seeing the Encyclopedia Britannica film "Acropolis."

Objective #59: The student will comprehend the relative unimportance of the house by noticing the emphasis placed on public buildings as centers of community life, as shown in the film Classical Greece.

Objective #60: The student will increase knowledge of the development of the stiff, geometric, formalized figure called Kouros by referring to pages 51 and 52 of the Story of Art.

Activities:

42. Observe the emergence of a more vibrant active by looking at the illustration on page 69 of Story of Art and reading page 70.

43. Translate the advent of the dramatic, tense figure by referring to pages 74-75 in the Story of Art.

44. Interpret the predominance of the human figure in sculpture by veiwing slide.

45. Interpret the dominant themes of sculpture such as heroic athletic and gods, by veiwing the slides.

46. Summarize the two basic forms of traditional sculpture through a demonstration in clay by teacher and viewing slides.

47. Interpret how choice of material influences the appearance and effect of a work by viewing slides.

Objective #61: The student will comprehend the easiness by which Roman copies of Greek sculpture were made by the explanation of the methods of casting sculpture by the teacher.

Activity:

48. Summarize how vase painting provides a good idea of the activities, culture and civilization of the Greek period by viewing slides.

Objective #62: The student will analyze the Greek influence on Roman Architecture by comparing slides of the Roman Forum and the Acropolis.

Activities:

49. Summarize the development of the round arch by observing slides of the Pont du Gard, the Colosseum, and the Arches of Titus and Constantine followed by class discussion.

50. Describe in class discussion how the Roman use of the dome to cover large areas of space through viewing the slides of the interior of the Parthenon.

51. Compare and contrast the differences in the Greek and Roman concepts of space to the Parthenon and the Pantheon.

52. Describe in class discussion the Roman use of the column as decoration rather than as structure by viewing slides of the Collosseum.

Objective #63: The student will increase knowledge of the construction principles of the arch, dome, and vault by studying pages 52 and 53 of the Graphic History of Architecture.

Objective #64: The student will comprehend the use of concrete for easy, quick construction by reading pages 54 and 55 of Graphic History of Architecture.

Activities:

53. Describe the two basic typesof domestic architecture which are typical of the Romans by referring to pages 62 and 63 in Graphic History of Architecture.

54. Compare the similarity of the insula to the Modern City apartment house, by viewing slides of the House of Diana, Ostia.

55. Recognize the civic organization in architecture by observing slides of the Collosseum, the Baths of Caracella, the Pantheon, the Pont du Gard, and the Roman Forum.

56. Recognize the adaptions and variations of Greek models by comparing slides of the Imperial Procession portion of the freize Ara Pacis and slides of the fragment of the East frieze of the Parthenon.

57. Translate the Roman habit of honoring meritorious political and military leader by sculpting realistic portraits of them by viewing slides and referring to page 81, Story of Art.

58. Summarize the revival of an ancient oriental custom of relating the story of victorious campaigns by viewing slides of Trojans Column.

59. Recognize the term fresco by listening to an explanation of technique by the teacher.

60. Recognize mural painting by ovserving slides of paintings from houses in Pompeii and Herculaneum.

61. Recognize and recall the term Mosaic by observing slides of Alexander Mosaic from Pompeii.

62. Analyze the Roman emphasis on practicality as opposed to the Greek emphasis on beauty when making comparisons of slides.

63. Interpret the Basilica Asthe Evolution of the interiors of Leptis Magna and Old St. Peters.

64. Analyze the altar as the new focus in basilican design and the longitudal emphasis by viewing slides of St. Appolinaire, in class.

65. Recognize the lack of vaulting of the Early Christian church by viewing slides of St. Apollinaire in class.

66. Compare and contrast the Eastern and Western concepts of space by viewing slides of St. Apollinaire and St. Vitale.

67. Recognize the reoccurence of the dome in architecture through viewing the slides of the Hagia Sophia.

68. Recognize the emphasis placed on interiors and the plain anstere exteriors by viewing slides of San Vitale and St. Apollinaire.

69. Summarize in class disucssion the Byzantine Construction problem of placing the dome on a square space after referring to page 79 of the Graphic History of Architecture.

70. Recognize and recall Byzantine signs and symbols by making signs and symbols of the 20th century and displaying them on the wall of the class room.

71. Recognize the continuation of wall painting by viewing slides of frescoes of the EC-Byzantine churches.

72. Compare and contrast Eastern and Western ideas of the purpose of painting by reading pages 89, 92, and 97 in Story of Art.

73. Recognize Byzantine insistence of strict observance of traditions in painting sacred pictures after viewing slides.

74. Recognize the lack of round sculpture due to fear of "graven images" by viewing slides.

75. Summarize the continuation of the Roman Temple facoade after viewing slides of Pisa Cathedral and San Miniato.

76. Recognize the importance of the church to the town after reading page 120 of Story of Art.

77. Recognize the revival of vaulting in church architecture by observing slides of Durham Cathedral and Abbey Eaux Hommes.

78. Identify the dominant surviving example of painting by studying slides of the Book of Kells and the Lindisfarne Gospel.

79. Identify the one great example of non-religious work by viewing the film strip Bayeux Tapestry.

80. Paraphrase the development of the basilican plan into a cross shape by looking at page 83 in Graphic History of Architecture.

81. Paraphrase the development of the rib vault by observing slides of the interiors of Notre Dame, Chartres, Vells, and Kings College Chapel.

82. Recognize an experience of the effect of a Gothic Cathedral by viewing the film Chartres.

83. Recognize the continuing tradition of stained glass windows by viewing slides of Chartres Windows and the film of Marc Chagalls Jerusalum Windows.

84. Summarize the principle of flying buttresses after viewing the film Chartres.

85. Recognize the reappearance of realistic sculpture in the round by referring to pages 138-139, Story of Art, and viewing slides.

86. Summarize in class discussion the combining of the Byzantine painting tradition Gothic realistic sculpture, which results in an expression of humanism by reading page 144-146, Story of Art, and viewing slides of Giotto's work.

LEVEL OBJECTIVE:

THE STUDENT WILL INCREASE HIS COMPREHENSION OF THE HISTORY OF ART, MUSIC AND LITERATURE BY PERFORMING THE FOLLOWING SUGGESTED ACTIVITIES AS MEASURED BY SELF AND TEACHER OBSERVATION AND/OR TESTS.

I. The Renaissance

Objective #1: The student will increase his comprehension of the Renaissance by completing the following suggested activities as measured by teacher observation, judgement and tests.

Activities:

1. Recognize the spirit of humanism in the phrase, "Mand is the measure of all things" by a discussion with the teacher, and viewing the works of Davinci and Michaelangelo.

2. Identify the reappearance of the dome in architecture when viewing the slides of the Florence Cathedral.

3. Compare and contrast construction of the Roman and Renaissance domes by looking at slides and referring to pages 124-125 in Graphic History of Architecture.

4. Recognize the Gothic influence in architecture in Venice by viewing slides of the Palace of the Doges and Cad'Oro.

5. Recognize the Classical influence in architecture by viewing slides of St. Peter's and Pazzi Chapel.

6. Recognize the gain in importance of secular architecture by referring to pages 126-135 in Graphic History of Architecture.

7. Analyze the new art of perspective worked out by Uccello and Alberti by viewing slides of their work.

8. Recognize the continuation of the Byzantine tradition in painting when viewing slides of Martini and Memmi.

9. Analyze the new realism in the human figures in part due to new knowledge of foreshortening and anatomy when viewing the Expulsion by Masaccio.

10. Recognize the invention of oil painting by viewing slides of Jan Van Eyck, and listening to the teacher's explanation.

11. Interpret in class discussion the apprentice system in art by listening to an explanation by the teacher.

12. Recognzie the artist of this period as the all around craftsman, the "Renaissance Man," by becoming familiar with the work of Michaelangelo.

13. Identify the use of bronze and stone as sculpture material by viewing the work of Donnatello, Bernini, and Michaelangelo.

14. Analyze the change in Michaelangelo's work by comparing the early Pieta with figures of the Medici Tomb.

15. Identify the religious emphasis in Michaelangelo's work by viewing slides of the Sistine Chapel.

16. Recognize the Medici family's influence as patrons of art by viewing the film, THE TITAN.

17. Recognize the strong, difficult personality of Michaelangelo by viewing the film, THE TITAN.

18. Recognize the importance of symbolism in Early Renaissance painting by viewing the filmstrip, MERODE ALTARPIECE.

19. Evaluate Botticell's solution to the dilema of justifying pagan and Christan idelas by viewing the slide Birth of Venus.

20. Recognize the genius of DaVinci by viewing the film, DRAWINGS OF DAVINCI, and by viewing slides of his work.

21. Analyze the contribution of Durer as a graphic artist by viewing slides and reading Arts and Man Magazine.

22. Recognize woodcuts and copper engravings by reading pages 203 and 204 of the Story of Art.

23. Recognize the influence of the Reformation on Holbein's work by viewing slides of his work and discussion with teacher.

24. Recognize the world of fantasy during the 16th century by viewing H. Bosch's Garden of Delights.

25. Synthetize the bold disregard for the classical tradition, and the search for novelty and effect practiced by the artists of the Late Renaissance by comparing works by Parmagianino with those artists of the High Renaissance.

II. Baroque

Objective #2: The student will increase his knowledge of Baroque Art by performing the following suggested activities as measured by self and teacher observation, judgement and/or tests.

Activities:

26. Compare the relationship between Baroque art and the Counter-Reformation by reading pages 288-289 in Story of Art.

27. Recognize the new Church architectural plan by viewing slides of Il Gesu and reading pages 288-289 Story of Art.

28. Recognize the new tendencies in the architecture by viewing slides of the Colonnade by Bernini at St. Peter's Cathedral.

29. Interpret Baroque as one of constant visual movement by viewing slides of Apollo and Daphne of Bernini.

30. Recognize the emphasis on wall and ceiling painting by viewing the film strip: Baroque Art.

31. Recognize the importance of world trade on Dutch art by viewing the portraits and landscapes of the leading artists.

32. Compart and contrast the differences in Spanish, French, Italian and Flemish Baroque art by viewing the film strip: Baroque Art.

33. Recognize the gain in importance of the individual patron as contrasted with the patronage of institutions and the aristocracy by viewing the film strip: Baroque Art.

34. Recognize the English painter Hogarth as social critic by viewing the slides of his work.

35. Analyze himself with Rembrandt by viewing the series of self-portraits and the National Gallery film IN SEARCH OF REMBRANDT.

36. Recognize the process of etching by reading page 317 in Story of Art, and viewing slides of the different states of Rembrandt's etching: "Christ Preaching."

37. Recognizethe meaning of the important painting techniques Impasto, and Chiaroscuro, by looking at Rembrandt's and Vermeer's paintings.

38. Recognize the correlation of history, literature, music, and art during this period, by viewing the film strip: The Baroque.

39. Interpret in class discussion the recession of the Baroque style and the emergence of the Rococo style by viewing the works of Fragonard and Watteau.

40. Summarize the existence of authority of Government patronage and control of the French Academy in a discussion with the teacher.

III. Neo-Classic

Objective #3: The student will increase his knowledge of Neo-Classic period by performing the following suggested activities as measured by teacher observation.

Activities:

41. Recognize the sudden decline of Rococo and the emergence of the Classical expression brought about by the French Revolution, by discussion with the teacher.

42. Summarize the evolution of American painting and the tendency to follow British traditional style, by viewing the film strip: American Painting.

43. Recognize neo-gothic and neo-classic tendencies in American architecture, by viewing the slides of public buildings and houses of the period.

44. Synthetize a new philosophy of painting by looking at the slides of paintings and drawings of David and Ingres.

IV. Humanism

Objective #4: The student will synthesize his knowledge of the Renaissance, Baroque, and Neo-Classic periods to form concepts pertaining to Humanism as measured by teacher-student discussion and/or teacher-made tests.

Activities:

45. Recognize the Renaissance as both and outlook and a period characterized by a reawakening of the human spirit by noting the variety of accomplishments of the era.

46. Recall the beginning of the Renaissance in northern Italian cities after listening to a lecture.

47. Summarize in class discussion the effect of the "Black Death" of the 14th century, the discovery of gunpowder, the increased foreign trade, and the invention of the printing press on the concept of man.

48. Analyze the revival of learning (humanism) in relation to the Ancient Greek and Roman materials already studied.

49. Interpret the life of Lorenzo di Medici as the perfect examples of the Renaissance Man.

50. Explain why the order of the sonnet and epic forms of poetry particularly appealed to the Renaissance poets.

51. Analyze the Renaissance concern for higher ideals in contrast with the 17th century delight in worldy things.

52. Compare the philosophy of the Baroque Era to that of the Romans.

53. Analyze the Baroque poets' use of imagary, rhythms, and connotations combined with subject matter to create a feeling of exuberance by reading a variety of poems by Robert Herrick.

54. Synthesize the philosphy underlying the Neo-classic period by examining the basic concepts of Reason and Universal Order.

55. Translate the effect of Newton's Law of Gravity on the previously held concept of God's powers.

56. Analyze the effect of the spirit of order of Ancient Greece and Rome and the spirit of humanism of the Renaissance as they relate to Neo-Classic Literature.

57. Evaluate satire as a principle form of literature of the Neo-Classicists by reading Jonathon Swift's "A Modest Proposal."

I. Music

Objective #5: The student will increase his comprehension of the varied influences on art, music, and literature by performing the following suggested activities as measured by teacher judgement.

Activities:

58. Recognize the new ideas regarding subject matter, everyday life, and the interest in the supernatural that helped the spirit of Romanticism develop in Europe during the 19th Century through the study (listening) of "Der Freischutz" by Carl Maria VonWeber, page 173-184: Music through the Centuries.

59. Receive influence of idealism prevalent during the 19th Century through Study of Symphony #3 "Droica" by Ludwig Van Beethoven, page 189-199: Music through the Centuries.

60. Receive the concept of how some romantic composers developed the art of composition during this time through studying (listening) to the four movements of the "Eroica" Symphony of Beethoven with special attention to the thematic development of the first movement and the rhythmic changes between the four movements while following the thematic sketched on pages 190-199: Music through the Centuries.

61. Recognize Art Song (lieder) and how the piano accompaniment became an integral part of the song by studying the words and music to "The Erlking" by Franz Schubert, pages 208-212: Music through the Centuries.

63. Interpret Nationalism and its effects on music through the study of the music of Frederic Chopin by listening to some of his piano compositions such as polonaises, marzurkas, etc.

64. Comprehend the meaning of Nationalism in music and "Tone Poem" by studying "The Moldau" by Smetana, pages 451-455: Music through the Centuries.

65. Translate the "New World" Symphony by Anton Dvorak, pages 466-468: Music through the Centuries.

66. Recognize the concerto form of the Romantic period by listening to the Concerto for Piano and Orchestra by Edward Grieg, pages 476-478: Music through the Centuries.

67. Summarize Russian Nationalism in music through the study of the "Big 5" Russian Composers, (Borodin, Cue, Rimsky-Korsakoff, Moussorgsky and Balakirev).

68. Receive Rimsky-Korakoff's music by listening to the Symphonic Suite "Scheherazade" pages 442-447: Music through the Centuries.

69. Receive the music of Alexander Borodin by listening to the Polovetsian Dances, from Prince Igor.

70. Increase comprehension of some of the unusual dissonance of the Russian Music by listening to "A Night on Bald Mountain" by Modeste Moussorgsky.

71. Demonstrate knowledge of how and why the music of Peter Tschaikowsky is Not considered to be nationalistic Russian music through listening and then discussing the sounds of "Swan Lake."

72. Increase knowledge of program music through listening to "Till Eulenspiegel Merry Pranks" by Richard Strauss, pages 398-404: Music through the Centuries.

73. Recognize how Richard Wagner attempted to get away from tonality through the use of chromaticism in his music by studying "Magic Fire Music" from the Vaklyrie, pages 310-312: Music through the Centuries.

74. Receive Wagner's role as a composer of music-dramas through teacher lecture on Wagner's ideas about opera.

75. Display comprehension of the Impressionists ideas of music and composition by listening to "Afternoon of a Faun" by Claude Debussy, followed by class discussion on how and why it sounds different than anything else we have heard to date.

76. Respond positively to how composers during late 19th century were influenced by artists by studying pages 479-482: Music through the Centuries.

77. Recognize the new style of piano music of this period by listening to "Clair de Lune" and "Plus Que Lent" by Debussy.

78. Increase concepts of impressionistic music by listening to "LaMer" by Debussy, pages 490-493: Music through the Centuries.

79. Recognize the impressionistic writing of Maurice Ravel by listening to "Daphnis et Chloe."

80. Recognize how a composer sets himself a problem and then attempts to work it out by listening to "Bolero" by Ravel while following outline on pages 506 and 507 of Music through the Centuries.

81. Recognize English Impressionism by listening to "Brigg Fair" by Frederick Delius.

82. Recognize Italian impressionism by listening to "The Mountains of Rome" by Otto Respighi.

83. Analyze Romantic movement in art as opposed to the Neo-classic by comparing the Death of Socrates by David and Liberty Leading The People, by Delacroix.

84. Recognize close association of Delacroix with literary giants of his day and how they influenced his work, through teacher lecture and viewing slides of Delacroixs' paintings.

85. Recognize the draftsmanship of Delacroix by viewing the film Delacroix.

86. Interpret later emphasis on reality by viewing the slides of paintings by Courbet and Manet and Goya.

87. Translate effect painting out-of-doors had on the work of the Impressionists by looking at the slides of Monet.

88. Summarize the invention of photography and its effect on the art by viewing the History of Photography slides and discussion of the elements with the teacher.

89. Understand how a picture is made by making a pin-hole camera and taking pictures.

90. Interpret technique called "pointillism" by viewing and discussing the painting "Sunday on Grand Jatte Island" by Seurat.

91. Recognize the impressionistic painting of Turner in England fifty yearts previous by looking at slides of his work.

92. Evaluate the continuing influence of the French Academy and the establishment of the Salon Des Refuses for the impressionist painters by listening to the teacher and discussing its implications.

93. Analyze the individual visual painting qualities among the impressionists by a comparison fo their work.

94. dentify the emphasis on form and expression through color in postimpressionist work by looking at slides of VanGogh, Gauguin and Cezanne.

95. Analyze the impressionist technique with Debussy's music and a particular film making technique by viewing the film SYRINX.

96. Recognize the complexities of the Romantic Period by examining the involvement of artists in nature, drugs, nationalistic causes, social reform and mysticism.

97. Respond positively to the genius of the first romantic, William Blake, by reading some of his poetry, viewing some of his art work, and listening to a lecture about the effect of mysticism on his life.

98. Respond positively to the emotional, and therefore, personal nature of Romantic art by reading poems by Byron, Coleridge, Keats, and Wordsworth, and relating them to the art of various Romantic artists.

99. Analyze the impressionistic aspects of Walt Whitman's poetry by listening to the flowing rhythms and discussing his use of symbols.

100. Interpret the artist's attitude toward painting and art by reading selections from Van Gogh's letters to his brother.

101. Recognize the composers revolt against the Romanticism of the 19th century through study and discussion of Chapter IX, page 525: Music through the Centuries.

102. Interpret one composer's anti-romantic music by listening to a recording of "Three Pieces in the Form of a Pear" by Erik Satie.

103. Increase comprehension of the anit-romantic style through the studying (listening) to a recording of "Conversations" by Arthur Bliss, with particular attention to "Committee Meeting" and "In a Tube" (Subway)."

104. Increase knowledge of how composers attempted to illustrate extra-musical ideas by listening to Honeggers "Pacific 231".

105. Recognize early 20th century development of German Expressioism by listening to "pierrot Lunaire" by Schoenberg, and will understand "Sprechstimme" by reading page 541 in Music through the Centuries.

106. Recognize how composers of the 20th century searched for new ways to express themselves through new styles and techniques by listening to "Petroucha" by Igor Stravinsky while following the thematics starting on page 557: Music through the Centuries and discussing the way Stravinsky uses Polytonality to destroy and tonality of key feeling as developed by earlier composers.

107. Receive "Primitivism" and its explosive rhythms as portrayed by Igor Stravinsky in "The Rite of Spring" by listening to a recording.

108. Recognize Polytonality through listening to "The Planets" by Gustav Holst.

109. Apply Polytonality as practiced by an American Composer by listening to a recording of "Three Places in New England" by Charles Ives and discussing how three tunes played at the same time affect the listener.

110. Recognize Atonality-(12-tone) (Serial) (dodecaphonic) through teacher demonstration on blackboard and piano of possible manipulations of original 12-tone set (Retrograde, Inversion, and Retrograde inversion as developed by Arnold Schoenberg).

111. Summarize the Atonal music of a recording of "Piano Pieces" by Schoenberg.

112. Respond to larger scale serial music by listening to "Five Pieces for Orchestra" by Arnold Schoenberg.

113. Recognize some of the later developments in 12-tone music by listening to "Goethe-Lieder for Voice and Clarinet written In 1945 by Dallapiccola.

114. Analyze a composers' technique for overcoming key feeling by listening to Bela Bartoks composition "Concerto for Orchestra" while following thematics on pages 549-553.

115. Interpret a 1931 composition using only percussion instruments by Edgar Varese called "Ionisation" by discussing its effect on the listener and analyze the composers intentions.

116. Listen to "Adagio for Strings" by Samuel Barber to recognize that "modern" dissonant music can still be very expressive and listenable.

117. Respond to the next step in the development of the art of music by the main stream composers of the 20th century,---"Musique Concrete" by listening to the "Songs of Youth" by Stockhausen and "Leiyla and the Poet" by Halim El-Dabh, through class discussion of feelings and reactions to the music while trying to determine internal cause of reactions.

118. Recognize electronic music and its later developments by watching sound film strip "Electronic Music" to learn of technological advances that contributed to and made possible the growth of electronic music.

119. Listen to later recorded selections of electronic music produced by Synthesizer" composed by Morton Subotnik "Wild Bull" and "Silver Apples of the Moon."

120. Increase comprehension of Synthesizer music by listening to "Composition for Synthesizer" by Milton Babbitt.

121. Increase knowledge of how electronic sounds and traditional music instruments are used together by listening to "Gargoyles" by Otto Luening featuring violin and electronic sounds, and "Concerted Piece for Tape Recorder and Orchestra" by Luening and Ussachevsky.

122. Interpret how electronic Synthesized sounds can be used to reproduce traditional music through listening to "Switched on Bach" by Walter Carlos and "Moog Strikes Bach" by Robert Moog.

123. Summarize how synthesizers may be used with Rock-grounds while listening to the United States of America group play the American Metaphysical Circus.

124. Identify the style of music of "Appalachian Spring" by Aaron Copland of "Romantic Symphony" by Howard Hanson.

125. Recognize how the development of American music called Jazz paralled the development of serious music-from the local, simple to the more complicated styles by listening to selections from the "History of Jazz" album.

126. Recognize how Jazz is a performers art rather than a composers art through study (listening) to many recordings with special attention to the improvixed parts, especially different jazz artists playing the same tune.

127. Analyze influence of Rock music through listening to recordings of different groups to determine how the elements of blues, country, folk, soul, and jazz can be discovered in various rock songs.

128. Recognize expressionist movement in Germany by viewing slides of Munch, Kirchner and Nolde and by reading pages 429-432 in Story of Art.

129. Interpret the expressionist attitude carried through in film making by viewing Dr. Caligari's Cabinet.

130. Recognize the influence of Japanese and African art on the artists by viewing slides of Japanese woodcuts and African Sculpture.

131. Translate abstract art by viewing slides of Matisse, Cezzane, Picasso, Mondrian and referring to page 94 of Explaoring Music.

132. Recognize importance of the influence of Picasso and Matisse on 20th century art by discussing with the teacher the visual qualities found in their work.

133. Recognize the Regionalists and the Ashean School of American Painting by looking at slides of painting of this period.

134. Recognize the first large exposure of the U.S. to modern art at the Armory show of 1913 by looking at slides of the artists involved and discussion with teacher.

135. Recognze the fourth art form-photography and film making- as a prominent mode of expression of the 20th century by taking part in discussions and critiques of many films and viewing the film Art of the Motion Picture.

136. Apply the art of criticism by viewing the film "The Critic" and discuss the elements involved in making judgements with the teacher.

137. Recognize art of the 30's by viewing the slides and reading the booklet Art and Man.

138. Increase knowledge of the kinds of art produced in the 40's and 50's by viewing films of Pollock, Warhol and Caler.

139. Increase knowledge of the art of the 60's by viewing the film Art of the Sixties.

140. Translate the major forms of sculptural expression by viewing the films Henry Moore and Giacommetti and slides of Rodin's works.

141. Recognize the shaping of independent designs away from traditional and classical themes and the new philosophy of the architects by viewing slides of architecture by Sullivan, Richarson and Wright.

142. Recognize the influence of the "Bauhaus" group on 20th century design-architecture sculpture, painting, and the applied arts, by reading pages 425-426 in the Story of Art.

143. Interpret 20the century man's concern with his environment and the emphasis placed on city planning by viewing the films JUNKYARD and NO TIME FOR UGLINESS.

144. Evaluate contemporary modes of expression by listening and discussing with the teacher the kinds of ideas that motivate the artist of the seventies.

145. Recognize expressionism in writing by reading a selection from Franz Kafka's Metamorphosis.

146. Analyze Kafka's work by comparing and contrasting totemism and symbols.

147. Respond positively to the scope of trends in modern poetry by presenting to the class theiry own favorite 20 the century poem.

LEVEL OBJECTIVE:

THE STUDENT WILL INCREASE HIS COMPREHENSION OF MIXED CHORUS-A CAPELLA CHOIR BY PERFORMING THE FOLLOWING SUGGESTED ACTIVITIES.

Activities:

1. Participate in a choral singing situation.
2. Experience the results of personal effort and involvement in a group activity.
3. Prepare choral works for performance.
4. Perform as soloists for those individuals who demonstrate the aptitude.
5. Sing for the pleasure it provides.
6. Become acquainted with major choral masterworks.
7. Become acquainted with the different historical periods of music by studying the literature of those periods.
8. Study voice as an instrument of communication and sound. Learn the technique of singing (individually and in an organized group).
9. Perform in concert specific works which have been studied during the semester.
10. Create one multi-textured melodic line: unison singing.
11. Sing together with precision and accuracy of rhythm.
12. Understand written note symbols and reproduce them at the proper pitch.
13. Understand written note symbols and reproduce them for their equivalent length and duration.
14. Understand the meanings of dynamic indications. (pp mp) (p f) (mf ff) (sfz, etc.).
15. Comprehend rhythmic indications other than note values, e.g. largo, andante, andantino. (slow rhythms).
16. Comprehend the rhythmic indications for faster rhythms.

17. Improve his ability to read music and choral literature specifically by providing the same and studying its components.

18. Apply the technique and use of staggered breathing by making one extended sound without interruption for a specific length of time determined by the instructor.

19. Apply the technique of staggered breathing to extend the breath control of the whole group.

20. Apply the staggered breathing technique to enable the student to help create lengthy melodic lines which he could not accomplish individually but is often required of choral singing.

21. Recognize the physical requirements for breathing correctly.

22. Identify and properly use the resonating chambers of the head and throat.

23. Identify and properly use the resonating chambers of the throat and chest cavity.

24. Use the diaphramatic muscle as a means of breath control.

25. Establish proper posture while singing.

26. Properly use and understand the reasons for hyperventilation.

27. Hear and match the pitch of another singer using the students' own voices.

28. Furnish the missing note in a major or minor triad by singing.

29. Produce after hearing a given pitch, that note which will introduce the students' voice part in a given place of music.

30. Extend and expand the staggered technique to two melodic lines.

31. Extend and expand the staggered technique to three melodic lines.

32. Extend and expand the staggered technique to four melodic lines.

33. Recognize the symbols that indicate breathing instructions which appear in choral literature.

34. Increase the duration of individual breath control as measured by teacher observation.

35. Increase the energy needed for individual voice projection as measured by teacher observation.

36. Increase the frequency of individual voice placement as measured by teacher observation.

37. Increase the singing range of the voice.

38. Identify and properly use individual tesitura.

39. Use falsetto voice.

40. Match tone quality in other singers.

41. Match volume with other singers.

42. Accurately sing a rapid note sequence with another singer.

43. Sing accurately and effectively in a quartet.

44. Produce a musically aesthetic sound with the voice.

45. Recognize the range of other voices in a choral group.

46. Sing at different pitches, the proper vowel sounds a,e,i,o,u.

47. Produce by various colors and sounds of vowels.

48. Recognize the sounds that are produced by the voice when attempting to sing consonants.

49. Develop and properly control a singing vibrato

LEVEL OBJECTIVE:

THE STUDENT WILL INCREASE HIS COMPREHENSION OF SENIOR HIGH BAND BY PERFORMING THE FOLLOWING SUGGESTED ACTIVITIES AS MEASURED BY SELF/TEACHER OBSERVATION.

Activities:

1. Interpret diatonic major scale patterns of whole steps to facilitate the playing of major scales on their instruments.

2. Receive a concept of good tone on the various band instruments through observing demonstrations by teachers or other live performers.

3. Receive good tone production through teacher explanation of Embouchure.

4. Receive good tone production through teacher explanation of the function of Breath Support.

5. Demonstrate application of his conception of good tones by rating the tones produced by others in the class.

6. Receive the function of the tongue in releasing the air stream to start a tone on wind instruments, as demonstrated by the teacher.

7. Receive good tone production through teacher explanation of the function of Tonguing.

8. Interpret the various styles of tonguing possible by studying (listening) to either live or recorded performance of professional players and discussing the various kinds of sounds heard.

9. Receive the Legato styles of tonguing and the method of producing it on his instruments as demonstrated by the teacher.

10. Receive the staccato style of tonguing and the method of producing it on his instrument as demonstrated by the teacher.

11. Recognize the dynamic levels from pp (very soft) to ff (very loud) and the ability to control the dynamic level of their own playing through frequent practice with a Dynalevel machine.

12. The student will be able to display detailed knowledge of rhythm and the relative value of rhythmic notation by the translation of a simple, well known song as "America" or the "The Battle Hymn of the Republic."

13. Apply written notes to recreate in a correct style a legato line of melody.

14. Apply written notes to recreate in a correct style a staccato line of melody.

15. Apply written notes to recreate in a correct style a slurred line of melody.

16. Apply written notes to recreate in a correct style a line of melody marked "marcato."

17. Increase the energy needed in the muscular strength necessary for finger dexterity (technical facility) through repeated practice (drill) using cross fingering and alternate fingering on his own instrument.

18. Apply principles of good tone production to his own instrument through repeated practice of long tones in the various registers of the instrument.

19. Display comprehension of the rules for the care and maintenance of his instrument as determined through monthly inspections by the band director.

20. Receive a concept of a characteristic tone quality for their instrument and the ability to produce such a tone through the practice of playing sustained tones (eight or more counts) while gradually increasing and decreasing the volume level (crescendo and decrescendo) at m.m. 60.

21. Recognize the elements of music (melody, harmony, rhythm, texture and tone color) through discussion of some of the music being rehearsed.

22. Demonstrate his comprehension of the elements of music by analizing and isolating (identifying) the various elements of a piece of band music being rehearsed. Such as Fantasy for band by J. Erickson or Bach Inventions.

23. Receive a concept of good characteristic tone for his own instrument through listening to recordings made by recognized artists fo his instrument.

24. Analyze the effects of various tone colors (timbre) on his own melodic line (by playing the same melodic line by several of the instruments in the band) to determine the different mood producing qualities inherent in the instrumental tones of a modern band.

25. Increase comprehension of key signature 1b by playing the proper scale in half notes and quarter notes. (Key of F).

26. Increase comprehension of key signature of 2b's by playing the proper scale in half notes and quarter notes. (Key of Bb).

27. Increase comprehension of key signature of 3b's by playing the proper scale in half notes and quarter notes. (Key of Eb).

28. Display knowledge of and the feeling of tonality of key sense by identifying wrong notes when played in a melodic line.

29. Receive information from the teacher on the method of diaphragmatic breathing and the importance of this kind of breathing in the successful playing of a wind instrument.

30. Apply skill in performing commercially popular music by preparing music for football games.

31. Respond positively to the individual discipline needed for participation in a marching band by attendance and participation in marching practices.

32. Respond positively to the factors involved in practicing and performing marching routines by participating in the planning, drilling and presenting of such routines.

33. Respond positively the importance of the individual to successful marching routines through the study and evaluation of video taped and filmed record of shows presented.

34. Apply principles of good intonation by playing unison melodies acceptably in tune with the rest of his section.

35. Recognize the importance of and the elements of a melodic line through the study of "Air for Band" by Frank Erickson.

36. Respond positively to the different tone qualities possible and necessary on a single instrument (the clarient, the oboe, the trumpet, etc.) to perform the music of different periods and different nations in a stylistically correct manner through the study of recordings of different orchestras and composers.

37. Recognize communicative value of a melodic line by playing three or four melodies from different pieces of music and discussion of what each of them says to the listener.

38. Analyze in writing his intonation problems after at least four, fifteen minutes individual practice sessions with the StroboConn.

39. Recognize key signature of 1#, by playing the proper scale in half notes and quarter notes. (Key of G).

40. Recognize key signature of 2#'s by playing the proper scale in half notes and quarter notes. (Key of D).

41. Recognize key signature of 3#'s by playing the proper scale in half notes and quarter ntoes. (Key of A).

42. The students of brass instruments will demonstrate application of the principles of lip flexibilities (slurring and range) through the playing of teacher selected duets from the Amsden Duet Book.

43. Increase the energy of the muscular strength necessary for the production of high register tones on their instruments through repeated, frequent practice of scales and appeggios covering two or three octaves.

44. Apply the primary chords of each of the keys under discussion by playing the root of the chord, the major third above the root and the perfect fifth above the root.

45. Apply their understanding of melodic line by playing the same melody different ways and discussing which ways seems the most appropriate for what is being said.

46. Increase the frequency of technical facility on their instruments (finger dexterity) through repeated careful practice of scales and appeggios.

47. Increase comprehension of the nuances required for expressive performance through study and discussion of recordings of professional orchestras and ensembles.

48. Respond positively to the importance of intonation in group playing by participating in tuning sessions with the band playing unison melodies and listening to tape recordings of same.

49. Apply correct and proper tonguing technique for staccato playing through individual and/or group practice on appropriate musical materials such as the Arban and Klose Methods, etc.

50. Apply diaphragmatic breathing (breathing from the diaphragm) while playing long tones and slow scale-wise runs on his instrument.

51. Demonstrate application of tuning by listening to the beats produced between his instrument and others and tune his instrument by adjusting the tuning barrel or slide and adjusting his embouchure while playing the tuning note (concert $B^{\flat}$).

52. Increase comprehension of homophonic Baroque music through the study and performance of "The Song of Jupiter" by G.F. Handel arranged by Leroy Anderson.

53. Analyze verbally in class, "Bourree" by J.S. Bach, arranged by M. Issac to determine chord structure common in homophonic Baroque music.

54. Demonstrate application of homophonic Baroque music by playing in correct style, proper dynamics and acceptable tone quality the "Dance Suite for Band" by Corelli arranged by B. Suchoff.

55. Analyze qualities of polyphonic Baroque music by playing "Fague a la Gigue" by J.S. Bach.

56. Comprehend the development and balance the melodic lines in polyphonic music through the study and performance of the Preludes and Fugue in D Minor by J.S. Bach.

57. Demonstrate application of the problems involved in playing polyphonic Baroque music by satisfactorily performing his part in a "Jesu, Joy of Man's Desiring" by J.S. Bach.

58. Respond positively to the factors involved in planning a public performance through participating in the planning for such a performance (such as selecting the program, etc.) and then participating in an evaluation of those aspects of the program after its performance.

59. Apply the skills necessary to perform a J.P. Sousa March in a proper manner and style by studying "Golden Jubilee March" (or "Stars and Stripes Forever" or some other Sousa March).

60. Demonstrate application of his ability to tune each note on his instrument while playing scales with the ensemble.

61. Apply the skills necessary to perform small ensemble music through the study (playing) of duets, trios or quartets of like instruments.

62. Demonstrate application of the correct use of the tongue in stopping the sound on a wind instrument.

63. Apply good characteristic tone on his instrument through brief, daily practice of long tones.

64. Apply high register tones on their instruments with a characteristic tone and good intonation through the study (drill) of sustained tones in octaves, and register shifts.

65. Demonstrate application of the principles of lip flexibility (slurring and range) through the practice (playing of the studies on page 42 of the Arbans Trumpet Method Book).

66. Recognize the concept of contrapuntal music by playing Prelude and Fague in G Minor by J.S. Bach and discussing the repeated use of a single melodic line.

67. Demonstrate application of the correct style of tonguing necessary on his instrument though the performance of music of the Baroque period in a stylistically correct manner, as determined by the teacher.

68. Analyze runs in the music and indicate what scale it falls in (or mode).

69. Apply technical facility by the practice of chromatic scales.

70. Demonstrate application of the techniques required to perform Renaissance music by playing "The Echo Song" by Orlando diLass arranged by Gardner, or "Two Madrigals" by T. Morley, arranged by McLin.

71. Increase comprehension of balance and tuning through playing of chords while listening for the root, third and fifth of chord.

72. Increase comprehension in the playing of chords by identifying which part of chord they are playing (root 3rd or 5th).

73. Demonstrate application of the acuteness of his listening ability by identifying others in the group playing the same chord note as himself.

74. Demonstrate application of the proper tonguing technique for legato playing through individual and/or group practice on appropriate musical materials such as the Arban and Klose Methods, etc.

75. Display knowledge of the style of tonguing necessary on his instrument through the performance of music of the Classical period in a stylistically correct manner, as determined by the teacher.

76. Demonstrate application of the ability to produce a good tone on his instrument by playing a slow moving melodic line to the teachers satisfaction.

77. Increase comprehension in modulating (making key changes while playing) through practice playing some of the musical show selections like "The King and I," "Sweet Charity," etc.

78. Respond positively the expressive qualities of small ensembles through listening to live music or recordings of professional ensembles such as the N.Y. Woodwind Quintet, The N.Y. Brass Ensemble and others.

79. Increase comprehension of the techniques necessary for successful ensemble playing such as balance and blend quartets. (Perhaps from the Sessions books published for the different instruments).

80. Recognize the style common to music of the Classical period by studying (playing) Symphony #88 by F.J. Haydn.

81. Demonstrate application to perform Classical music in a suitable manner (both stylistically and technically) by performing publicly the "Titus Overture" by W. Mozart, arranged by Moehelmann.

82. Analyze their musical parts to determine if the runs are diatonic (stepwise) or chromatic (half step) in nature.

83. Increase comprehension of the skills necessary to perform small ensemble music through the study (playing) of mixed combinations, such as wood-wind trios or quartets, or bass quartets, or percussion ensembles.

84. Respond positively to ear training exercises in group rehearsals by completing scales, building chords between players tuning chords within a section, and identifying tones played by others.

85. Analyze his own tone and problems in the production of it by tape recordings his own playing and studying the play-back.

86. Demonstrate application of the ability to produce the nuances required for polished, stylistically correct performance through the study and performance of musical literature representative of the Impressionistic Period.

    Example: Clair de'Lune by Debussy.

87. Increase comprehension in playing odd cr unusual rhythm figures through practice playing "Selections From Man of LaMancha" with its frequent and varied time changes.

88. Increase comprehension of the sound (style, etc.) of English band music through the study (playing, practice) of the EbSuite for Military Band by G. Holst.

89. Demonstrate application of his aural perception by matching random tones played by other members of the band.

90. Increase knowledge of propensity of the third tone of the scale to lead to the fourth tone of the scale and the importance of this fact in melodic and harmonic progressions.

91. Increase knowledge of the propensity of the seventh scale tone to move to the key note, thus the term "Leading Tone" and the importance of its use in melodic and harmonic progressions.

92. Display knowledge of the style of tonguing necessary on his instrument through the performance of music of the Romantic period in a stylistically correct manner, as determined by the teacher.

93. Analyze pieces of music being played by the band to determine chord structure of the piece by studying the score.

94. Interpret the tonality (major or minor) of chords built upon each step of the diatonic major scale.

95. Demonstrate application of an acceptable level of musicianship by performing and taping the "Second Suite in F" by G. Holst, (or "English Folk Song Suite) by Vaughn-Williams with correct and proper response to all printed symbols affecting melodic, harmonic, rhythmic, dynamic and expressive qualities as determined by a study of the tape.

96. Demonstrate application of a correct and proper tonguing technique for marcato playing through individual and/or group practice on appropriate musical materials such as the Arban or Klose methods, etc.

97. Analyze the intonation of the notes on his own instrument and to discuss the problems he has playing in tune because of the built-in weaknesses of his particular instrument through repeated work with the strobe -o- tuner.

98. Analyze his own part in overall sound through listening to tape recordings of the band rehearsal while following his own part.

99. Analyze the style of Romantic music through the study of the "Egmont Overture" by L. Beethoven.

100. Compare and contrast the communicative qualities between the music of the Classical period and music of the Romantic period through the study (playing and listening to recording) and discussion of the "Fourth Movement of the New World Symphony" by A. Dvorak and the Haydn Symphony #88.

101. Apply principles of good tone production, good intonation, harmonic blend, technical proficiency, rhythmic precision and stylistic demands necessary to perform in an acceptable manner (to an audience) "Nabucco Overture" by G. Verdi, (or Symphony #8- Unfinished by F. Schubert).

102. Apply the skills of following a conductor by working (playing) under different directors.

103. Apply skills in listening and fitting own part into ensemble by playing with different combinations of instruments and different groups.

104. Analyze musical lines to determine if the piece being studied is major, minor, chromatic or modal in nature.

105. Demonstrate application to produce the nuances required for polished, stylistically correct performance through the study and performance of musical literature representative of the Modern Period.

Example: Don Gillis 5½ Instant Music.

106. Display knowledge of the style of tonguing necessary on his instrument through the performance of music of the Modern period in a stylistically correct manner, as determined by the teacher.

107. Demonstrate application in playing rock rhythms and figures through practice playing "Alla Barocco", or "Hair."

108. Increase knowledge of the newer 20th century band music by studying (playing) "Prelude and Fague" by Vaclav Nelhybel, or "Choral" by Nelhybel.

109. Increase knowledge of the contemporary music by studying (playing) "Psalm" by Vincent Persechetti.

110. Increase knowledge of "Aleatoric" music by studying (playing) "Take a Chance" by Hale Smith.

111. Demonstrate application in understanding of the various service functions of a band by participating in varied activities, such as providing services to athletic events, civic programs and parades, school activities, as well as the formal concert situation.

112. Value the individual contribution by the band member for the success of the band's performance, in discussion, planning, and evaluation of the band's activities.

LEVEL OBJECTIVE

THE STUDENT WILL APPLY KNOWLEDGE OF VOCAL MUSIC SKILLS BY ENGAGING IN THE FOLLOWING SUGGESTED ACTIVITIES. EVALUATION WILL BE ON THE BASIS OF PERFORMANCE OBSERVED BY THE TEACHER AND OTHER STUDENTS.

A. Participate in a choral singing situation.

B. Experience the results of personal effort and involvement in a group activity.

C. Prepare choral works for performance.

D. Accompany or perform as soloists for those individuals who demonstrate the aptitude.

E. Sing for the pleasure it provides.

F. Become acquainted with major choral masterworks.

G. Become acquainted with the different historical periods of music by studying the literature of those periods.

H. Study the voice as an instrument of communication and sound.

I. Learn the technique of singing (individually and in an organized group).

J. Perform in concert specific works which have been studied during the semester.

Objective #1: The student will increase in comprehension of techniques of singing by participating in the following suggested activities. Evaluation will be by means of teacher/student critique and/or teacher-made tests.

Activities:

1. Create one multi-textured melodic line: unison singing.

2. Sing with a group with precision and accuracy of rhythm.

3. Identify written note symbols and reproduce them at the proper pitch.

4. Identify written note symbols and reproduce them for their equivalent length and duration.

5. Demonstrate knowledge of the meanings of dynamic indications. (pp mp) (p f) (mf ff) (sfz, etc.)

6. Demonstrate comprehension of rhythmic indications other than note values, e. g. largo, andante, andantino. (Slow rhythms)

7. Identify rhythmic indications for faster rhythms.

8. Improve his/her ability to read music and choral literature specifically by providing the same and studying its components.

9. Create in a group one extended sound without interruption for a specific length of time determined by the instructor. Students will understand the technique and use of staggered breathing.

10. Demonstrate technique of staggered breathing to extend the breath control of the whole group.

11. Demonstrate the staggered breathing technique to enable the student to help create lengthy melodic lines which he could not accomplish individually but is often required of choral singing.

12. Identify the physical requirements for breathing correctly.

13. Identify and properly use the resonating chambers of the head and throat.

14. Identify and properly use the resonating chambers of the throat and chest cavity.

15. Properly use the diaphramatic muscle as a means of breath control.

16. Establish proper posture while singing.

17. Properly use and understand the reasons for hyperventilation.

18. Listen to and match the pitch of another singer using the students' own voices.

19. Furnish, by singing, the missing note in a major or minor triad.

20. Produce, after hearing a given pitch, that note which will introduce the students' voice part in a given piece of music.

21. Extend and expand the staggered technique to two melodic lines.

22. Extend and expand the staggered technique to three melodic lines.

23. Extend and expand the staggered technique to four melodic lines.

24. Identify the symbols that indicate breathing instructions which appear in choral literature.

25. Improve individual breath control; (requires constant attention).

26. Improve individual voice projection: (requires constant attention).

27. Improve individual voice placement; (requires constant attention).

28. Expand the singing range of the voices.

29. Identify and properly use individual tesitura.

30. Properly and effectively use the falsetto voices of individuals (when and where applicable).

31. Match tone quality in other singers.

32. Match volume with other singers.

33. Sing a rapid note sequence with another singer, accurately.

34. Sing accurately and effectively in a quartet.

35. Produce a musically aesthetic sound with the voice.

36. Identify the range of other voices in a choral group.

37. Sing at different pitches, the proper vowel sounds a, e, i, o, u.

38. Produce, by singing, the various colors and sounds of vowels.

39. Distinguish the sounds that are produced by the voice when attempting to sing consonants.

40. Develop and properly control a singing vibrato.